A Matter of Opinion
Hugh Haynie Cartoons
For the Classroom

Cartoons on loan from the private collection of Judge and Mrs. Hugh Smith Haynie.
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KENTUCKY HISTORY CENTER HISTORICAL SOCIETY

EDUCATION PAYS

Introduction

Editorial cartoons are excellent resources for middle- and high-school classrooms. They reflect multiple viewpoints about events in history, and they incorporate visual counterparts to literary elements, such as irony and symbolism. They appeal to visual learners and challenge students to use analytical thinking skills.

The cartoons of Hugh Haynie can have special meaning for Kentucky students. Haynie worked at the *Louisville Courier-Journal* from 1958 to 1995, creating thousands of cartoons on national and state issues.

The ten images in this electronic file are copies of original cartoons in the collection of Judge and Mrs. Hugh Smith Haynie. Along with fifty-seven others from the Haynie collection, they form the centerpiece of a temporary exhibit, *A Matter of Opinion: Hugh Haynie Cartoons*, on view at the Kentucky Historical Society from December 14, 2002 to March 30, 2003.

KHS staff developing the exhibit met with a group of educators who recommended that a selection of cartoons be put online for classroom use. These same teachers selected their favorites for use in the online file.

Navigating the PDF file

- ❏ Jump to any page in the file from the contents page by clicking on the page title or page number
- ❏ Page through the file (instead of scrolling through it) by clicking on the arrow buttons at the top of the screen or beside the page numbers at the bottom of the screen
- ❏ Search the file (instead of scrolling through it) by clicking on the "Find" button on the toolbar and typing in the word or phrase you want to find
- ❏ Print a single page by clicking on the "Print" button on the toolbar and typing in the page number from the bottom of the screen
- ❏ Visit an Internet site by clicking on hot links in the text

Cover illustration appeared in the *Courier-Journal* on July 17, 1969, titled "American Know-How."

Contents

Core Content Connections

History

❏ Different perspectives result in different interpretations of historical events (SS-M-5.1.1)
❏ Primary sources, secondary sources, artifacts, and time lines are essential tools in the study and interpretation of history (SS-M-5.1.2)
❏ Interpretations of history are subject to change as new information is uncovered (SS-H-5.1.1)
❏ Primary sources allow individuals to experience history from the perspectives of people who lived it (SS-H-5.1.2)
❏ After World War II, America experienced economic growth, the extension of civil liberties, and conflict over political issues (SS-H-5.2.6)
❏ In the 20th century, the United States has assumed a role in the global community to maintain and restore world peace (SS-H-5.2.7)

Government and Civics

❏ In order for the U.S. government to function as a democracy, citizens must assume responsibilities for its functioning (SS-M-1.3.2/SS-H-1.3.3)

Reading: Literature

❏ Analyze the effect of theme, conflict and resolution, symbolism, irony, analogies, and figurative language (RD-H-1.0.11)

Reading: Persuasive Reading

❏ Identify an author's opinion about a subject (RD-M-3.0.12)
❏ Identify commonly used persuasive techniques (RD-M-3.0.15)
❏ Identify a variety of persuasive and propaganda techniques and explain how each is used (RD-H-3.0.13).
❏ Analyze and evaluate the use of persuasion within a passage (RD-H-3.0.14)

Cartoon Analysis Worksheet

Describe the cartoon

List objects or people.

List the caption and/or title.

List other words, phrases, dates, and numbers.

Analyze the images and text

Are any of the objects or people symbols for something or someone else?

What do the symbols mean?

How do the words help to clarify the action?

Determine the meaning of the cartoon

What is happening in the cartoon? Why?

What is the message of the cartoon?

What viewpoint or opinion does the cartoon reflect?

Think about the cartoon's place in history

What was happening in the U.S. and the world when the cartoon was published?

Imagine the range of reactions the cartoon elicited.

Does the cartoon still have meaning today? Why or why not?

Based in part on a worksheet developed by the National Archives: http://www.archives.gov/digital_classroom/lessons/analysis_worksheets/cartoon.html

Editorial Cartoons in the Classroom
Activities from the *Courier-Journal*

Social Studies

❏ Brainstorm with your students for a list of issues that they consider important to them right now. From the list select several topics about which the students feel well informed or about which they can become informed in a short time. Ask each student to draw an editorial cartoon expressing his/her feelings about the issue. Follow up by having each student prepare a written editorial on the same topic. Discuss the two forms of expression with the students. Which activity was easier from them and why? Which form of expression seems to carry the most impact. Why do newspapers carry both written and visual editorials?

❏ Several of the Haynie cartoons are decades old, yet they still seem to carry an important message. Discuss the reason for this with your students. Ask them to select cartoons from the daily newspaper that they think will be important for several years. Then ask them to select several cartoons that may be good but will be effective for only a short while. Discuss the differences between the two types of cartoons.

❏ Make a list of the topics that are covered in the Haynie cartoons. Which issues seem to command the most attention? Have the students collect as many editorial cartoons as they can find in a two-week period. News magazines as well as daily newspapers serve as a source of these cartoons. Analyze the Haynie cartoons in terms of the main issues involved. Make a chart showing the frequency with which each of the issues occurs.

❏ Make a bulletin board display of a news story, editorial, editorial cartoon, and opinion column about the same issue or event. Ask your students to point out the differences in each of these styles of journalism. Have them write essays discussing the need for these varied approaches to the same event.

❏ Compare and contrast the editorial cartooning in the daily newspaper with other cartoons that appear in the paper. Do any of the other cartoons carry a message or state an opinion? Which cartoons in the daily paper seem to be most like editorial cartoons? What differences can your students point out between these two styles of cartooning?

❏ Suggest that students who are studying a particular period of history draw an editorial cartoon that expresses an opinion that may have been popular at that time. For example, what would an editorial cartoonist who felt the earth was flat have drawn to depict Columbus's voyage?

❏ Have students research editorial cartoons that appeared early in American history. What can the students tell about the mood of the period from the cartoons they find?

❏ An interesting research project for your students might be to find where in the world editorial cartooning is a familiar mode of expression. Are there countries in which such statements would be less acceptable? How does the editorial cartoon relate to freedom of the press?

Language Arts

❏ Introduce your students to the concepts of caricature, irony, ridicule, satire, stereotype, and symbolism. Ask students to find examples in the Haynie cartoons of each of these concepts. Discuss the reason for using these techniques in editorial cartoons.

❏ Ask your students to make a list of symbols that they find in the Haynie cartoons. Then have them collect

editorial cartoons from the daily newspaper for several days. Do any of the same symbols recur in the daily paper? What additional symbols can they add to their lists?

❏ Select an appropriate editorial cartoon and ask the students to convey the message of the cartoon in twenty-five words or less.

❏ An editorial cartoon makes a statement of opinion. Have the students divide the Haynie cartoons into two groups, those that make a basically positive statement and those that make a basically negative statement. Let each student select his/her favorite cartoon and decide if it is basically positive or negative. Then ask students to draw a cartoon in which they take the opposite point of view.

❏ Even though editorial cartoons are basically visual statements, their captions are usually vital to the meaning of the cartoon. Have each student select one of the cartoons and remove Haynie's original caption. Then he/she must replace that caption with his/her own caption.

❏ Sometimes the punch of an editorial cartoon is made by a play on words. Can your students find examples of word plays in the Haynie cartoons? Discuss the interaction of words and pictures in the cartoon?

❏ Editorial cartoons are a visual statement. Songs are often written as musical statements about a particular issue. Have your students select an issue that has been featured in an editorial cartoon and make a different kind of statement by writing a song.

Activities provided by the *Courier-Journal* newspaper and reprinted with permission. To learn more about the *Courier*'s Newspaper in Education program, see the web site:
http://www.courierjournal.com/education/index.html

Glossary

Caption: A short title, phrase, or description printed below a cartoon or illustration.

Caricature: A drawing of a person that exaggerates one or more physical features.

Cartoon: A funny drawing or series of drawings.

Editorial: Having to do with the opinions of an editor or a newspaper or magazine.

Editorial cartoon: Interpretive artistry that makes use of caricature, symbolism, and other techniques to present a message or point of view about people or events. Also called political cartoon.

Irony: The use of words to express something other than or opposite of the actual meaning; or difference between the actual result of a series of events and the expected result.

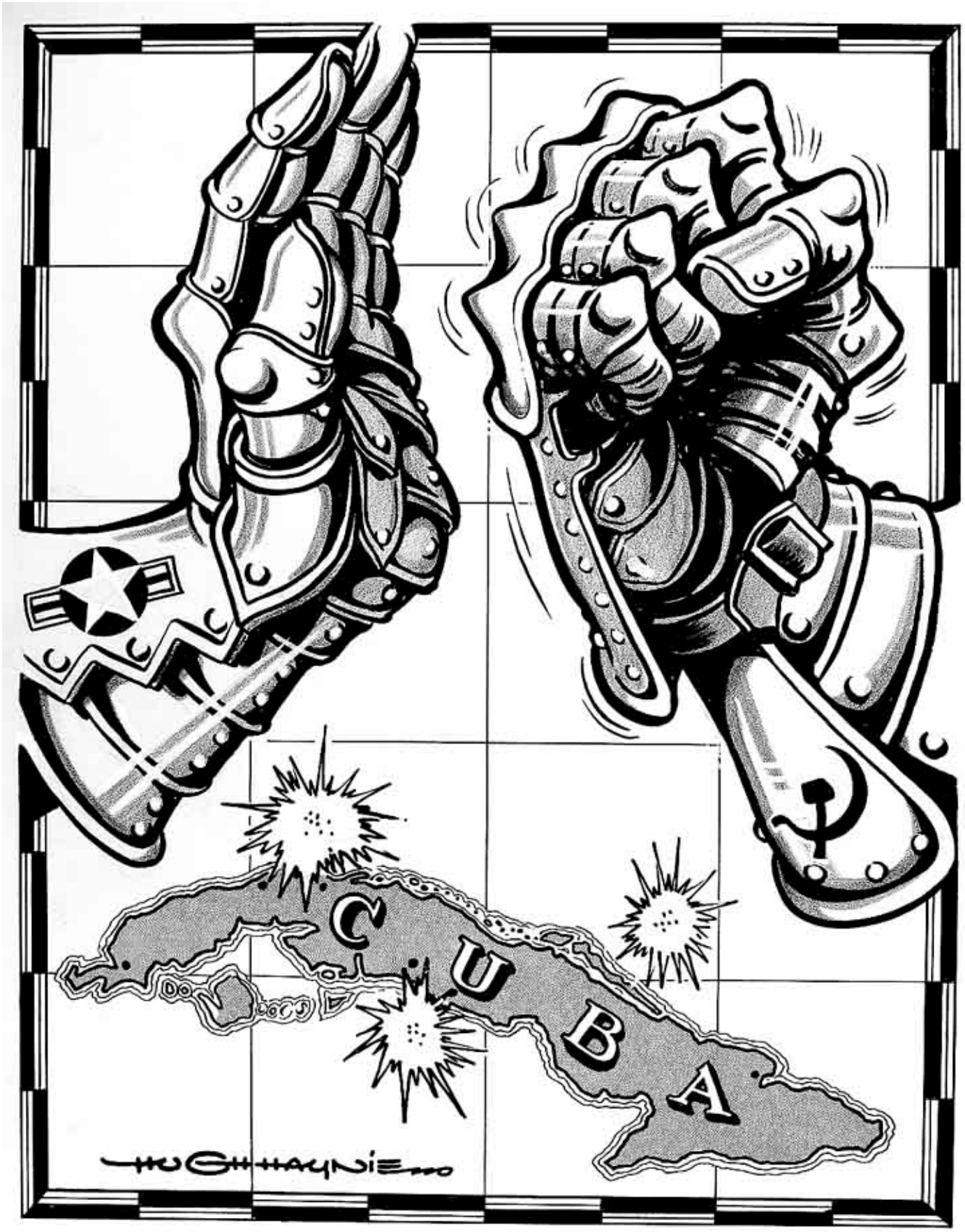
Parody: An imitation of something that makes fun of the original.

Ridicule: To mock or make fun of someone or something.

Satire: A type of humor that points out and mocks the faults of people, ideas, or situations.

Stereotype: An overly simple picture or opinion of a person, group, or thing.

Symbolism: The practice of using symbols—designs or objects that represent something else.



Hands Across The Sea

April 20, 1961

Background

“Hands Across the Sea”

Historical Context

The Bay of Pigs Invasion in April 1961 was a significant event in the cold war between the United States and the Soviet Union. On April 15, B-26 planes bombed three airfields in Cuba. Cuban Premier Fidel Castro blamed the United States, but the White House and State Department disavowed firsthand knowledge. Two days later 1,500 Cuban exiles landed at the Bag of Pigs with the aim of ousting Castro’s communist regime. Soviet Premier Khrushchev threatened to aid Castro, but Cuban forces easily triumphed over the invaders, who surrendered on April 20. John F. Kennedy, just three months into his presidency, denied involvement in the event but warned that the U.S. would protect the western hemisphere from the spread of communism.

Chronology

1959 Fidel Castro overthrows Fulgencio Batista and becomes the premier of Cuba. Denied economic aid by the U.S., he secures a loan from the Soviet Union.

1960 President Dwight D. Eisenhower approves a plan for American-trained Cuban exiles to work underground to overthrow Castro.

11/60 John F. Kennedy is elected president.

4/15/61 B-26 planes bomb three Cuban military bases.

4/17/61 1,500 Cuban exiles, trained by the CIA and supplied with U.S. arms, land at the Bay of Pigs.

4/18/61 Soviet Premier Nikita Khrushchev threatens to aid the Castro regime in repelling the attacks by anti-Castro forces. President Kennedy responds that the U.S. does not intend to intervene in Cuba except to protect the western hemisphere against external aggression.

4/20/61 Cuban forces triumph over the invaders, who surrender. In a speech to the American Society of Newspaper Editors, President Kennedy denies involvement in the event but warns that the U.S. cannot be complacent about the spread of communism.

Cartoon Components

Irony

The phrase “hands across the sea” implies friendship. The Bay of Pigs Invasion widened the gulf between the U.S. and the Soviet Union.

Symbolism

The three explosions on Cuba represent the April 16 air attacks on three Cuban airfields. The armor-clad fists represent the opposing superpowers, the United States and the Soviet Union. The clenched first with the Soviet hammer and sickle reflects the fear of Russian aggression and the subsequent spread of communism. The up-turned hand with the U.S. military insignia may represent America’s initial disavowal of involvement or President Kennedy’s promise to protect the western hemisphere against aggression.


"Goin' to Bunker Hill? Where's that?"
"Did you say to Gettysburg?"
"San Juan Hill? Where's that?"
"Belleau Wood?"
"What's Guadalcanal?"
"Inchon? Never heard of it"
"Vientiane? Laos?"
HUGH HAYNIE

May 15, 1962

Background

“Goin’ to Bunker Hill?”

Historical Context

This cartoon reflects concern for America’s deepening involvement in Southeast Asia. Matters had come to a head in Laos, where pro-communist rebels were moving toward the capital, Vientiane. To show American support for a coalition government between right-wing, neutral, and pro-communist factions, President John F. Kennedy ordered several thousand troops to Thailand in mid-May. At the Geneva Conference, convened on May 17, the U.S. proposed a revised neutrality program for Laos, including a cease-fire and formation of a coalition government.

Chronology

For a detailed time line of Laotian history, see “LAOS – A Country Study” on the Library of Congress Federal Research Division’s “Country Studies” section: http://lcweb2.loc.gov/frd/cs/latoc.html

Cartoon Components

Symbolism

In this cartoon, the soldiers represent the conflicts that shaped American history. Their captions are a grim reminder that major battles often take place in locations previously unknown to the participants.

"Honey, Do You Think the Neighbors Will Think We're Corny if We Put out the Flag Today?"

July 4, 1967

Background

“Honey, Do You Think the Neighbors Will Think We’re Corny . . .”

Historical Context

This Independence Day cartoon appeared at a time when the American antiwar movement was gaining momentum. In April 1967 passive protest rallies drew crowds of 100,000 in New York City and 50,000 in San Francisco. On April 28, Muhammad Ali, who had refused induction into the army after being denied conscientious objector status, was arrested and stripped of his heavyweight title. A group of veterans formed Vietnam Veterans Against the War on June 1. Later that month Secretary of Defense Robert S. McNamara commissioned the study of U.S. involvement in Southeast Asia that would become The Pentagon Papers.

Meanwhile the war raged. Earlier in 1967 American forces had begun attacks on North Vietnam’s airfields. Days of fighting in South Vietnam in late May left hundreds of North Vietnamese soldiers dead. Beginning on July 2, U.S. Marines were involved in intensive fighting just south of the DMZ in Operation Buffalo.

Chronology

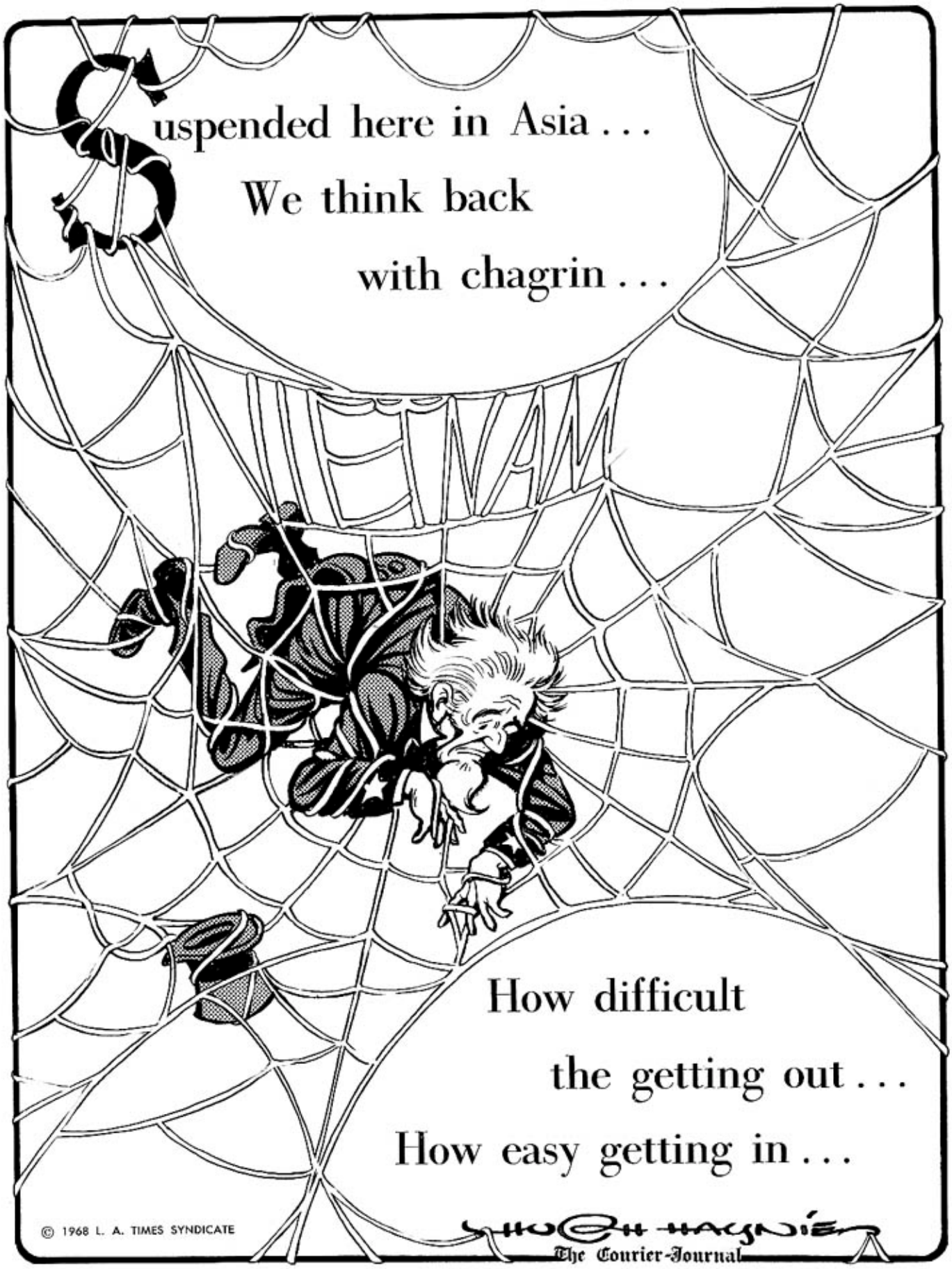
For a useful time line of the Vietnam War, see “Battlefield: Vietnam” on PBS’s web site:
http://www.pbs.org/battlefieldvietnam/timeline/index2.html

The BBC has compiled a time line of the American protest movement from 1965 to 1967:
http://www.bbc.co.uk/dna/h2g2/alabaster/A715024

Cartoon Components

Satire

The cartoon makes fun of the sentiments associated with the antiwar movement.



February 27, 1968

Background

“Suspended here in Asia . . .”

Historical Context

In August 1964 the U.S. Senate passed the Gulf of Tonkin Resolution allowing President Lyndon B. Johnson to expand the war in Southeast Asia. At first Johnson assured the public that American soldiers would not die in a Asian War, but over the next four years half a million troops went to Vietnam and domestic programs gave way to military spending.

In January 1968 the Viet Cong launched the Tet Offensive, a massive, month-long attack on over thirty towns in South Vietnam. In the days before this cartoon was published General William C. Westmoreland expressed to the Associated Press his belief that South Vietnamese forces could be trained to take over, but more American troops might be needed in the interim. On February 24 the Defense Department issued a draft call for 48,000 men in April, the second-highest during the war.

Chronology

For a useful time line of the Vietnam War, see “Battlefield: Vietnam” on PBS’s web site:
http://www.pbs.org/battlefieldvietnam/timeline/index2.html

Cartoon Components

Symbolism

Uncle Sam represents the United States. The spider web suggests America’s entrapment in Vietnam.

February 26, 1969

Background

“Mammy, Where Did I Come From?”

Historical Context

In his 1964 State of the Union address President Lyndon B. Johnson declared a “War on Poverty” that would create an America “where no child will go unfed and no youngster will go unschooled . . . where every human being has dignity and every worker has a job.” Ensuing legislation raised the minimum wage, began a program of federal rent subsidies, set up a system of college loans, enacted Medicaid and Medicare, and expanded existing programs from welfare to food stamps. When Johnson left office in January 1969, the poverty rate had fallen from 22 percent in 1960 to 13 percent, infant mortality had fallen by one-third, and families living in substandard housing had declined from 20 percent in 1960 to 11 percent. Yet many poverty-related problems persisted, and critics claimed that federal entitlement programs weakened poor families.

Reports published in the week that Haynie created this cartoon noted that 30 percent of Kentucky’s population was living below the poverty level and only 6.5 percent were benefiting from federal food stamp or commodity programs. The Courier-Journal reported that state officials were seeking ways to improve the effectiveness of the federal food stamp program. Although available since 1961, food stamp programs were optional, and some county officials chose to distribute commodities instead because, the Courier presumed, “they [saw] political advantage in the latter program.” Another article quoted several eastern Kentucky county judges, who blamed incompetent parents, “some ignorant and others ‘just plain worthless’” for their children’s hunger.

Cartoon Components

Irony

Normally a child’s question “Where did I come from?” refers to his or her birth.

Stereotype

Haynie used an Appalachian stereotype that was decades old by 1969, including an glum farmer clad in ragged overalls and worn-out shoes; a sloppy, pregnant wife; and a gaunt child dressed in rags.

Symbolism

The labels “ignorance,” and “poverty” stand for two of the qualities that contribute to “hunger.” The combination may be a reference to Charles Dickens’s A Christmas Carol.

July 17, 1969

Background

“American Know-How”

Historical Context

On July 16, 1969, Apollo 11 blasted off from Cape Kennedy on a historic space voyage. Four days later, astronaut Neil Armstrong would pilot the “Eagle” to the surface of the moon and explore the lunar landscape with team member Buzz Aldrin. The day after the launch, Haynie penned this ironic commentary on a nation that could send people to the moon yet not relieve the plight of its urban poor. Although President Lyndon B. Johnson’s War on Poverty had made a significant impact, 13.7 percent of the American population was still living below the poverty level in 1969. (Kentucky, at 22.9 percent, had the fifth-highest percentage in the nation.)

Cartoon Components

Irony

The caption, “American Know-How,” normally has a positive connotation.

Satire

This cartoon mocks the coexistence of a successful space program and persistent urban poverty in America.

Symbolism

The large moon represents the Apollo launch and possibly, the national emphasis placed on it. The city skyline, with its lit windows and television antennae, represents urban America. The rocket toy reflects the space program.

Blood brothers

September 21, 1972

Background

“Blood Brothers”

Historical Context

This ironic image alludes to a series of terrorist acts committed in the months and weeks before its publication. Earlier in September Palestinian gunmen had raided the Israeli dormitory at the Olympics in Munich, Germany, killed two athletes, and taken nine others hostage. All nine died during the ensuing shoot-out with West German police and soldiers. The event become known as “The Munich Massacre.”

Two months before, the IRA had set off twenty-two bombs in Belfast on “bloody Friday.” Courier-Journal coverage of rioting, shootings, and bombings in Northern Ireland in mid-September put the year’s death toll at 561.

Chronology

7/9/72 The British-IRA ceasefire ends in Northern Ireland.

7/21/72 Nine people are killed when the IRA sets off 22 bombs in Belfast. The UDA retaliates by killing five Catholics. The event becomes known as Bloody Friday.

9/1/72 Eight Palestinian terrorists break into the Olympic Village in Munich, Germany, kill two Israeli athletes, and take nine others hostage. After demanding the release of 200 Arab prisoners, they are taken by helicopter to the Nato air base at Firstenfeldbruck. Fighting breaks out between German police and the terrorists, who kill the remaining hostages. Five of the terrorists and a police officer are also killed.

9/17/72 One man is killed and nine are injured when Catholics and Protestants riot in the town of Larne following gasoline bomb attacks on a Protestant-owned shop. British troops in County Armagh find a bomb containing 150 pounds of explosives.

9/18/72 A guerilla bomb explodes on a county road near the Irish border, killing one man and wounding two others. British soldiers fire rubber bullets to dispense children blocking their route while chasing a gunman.

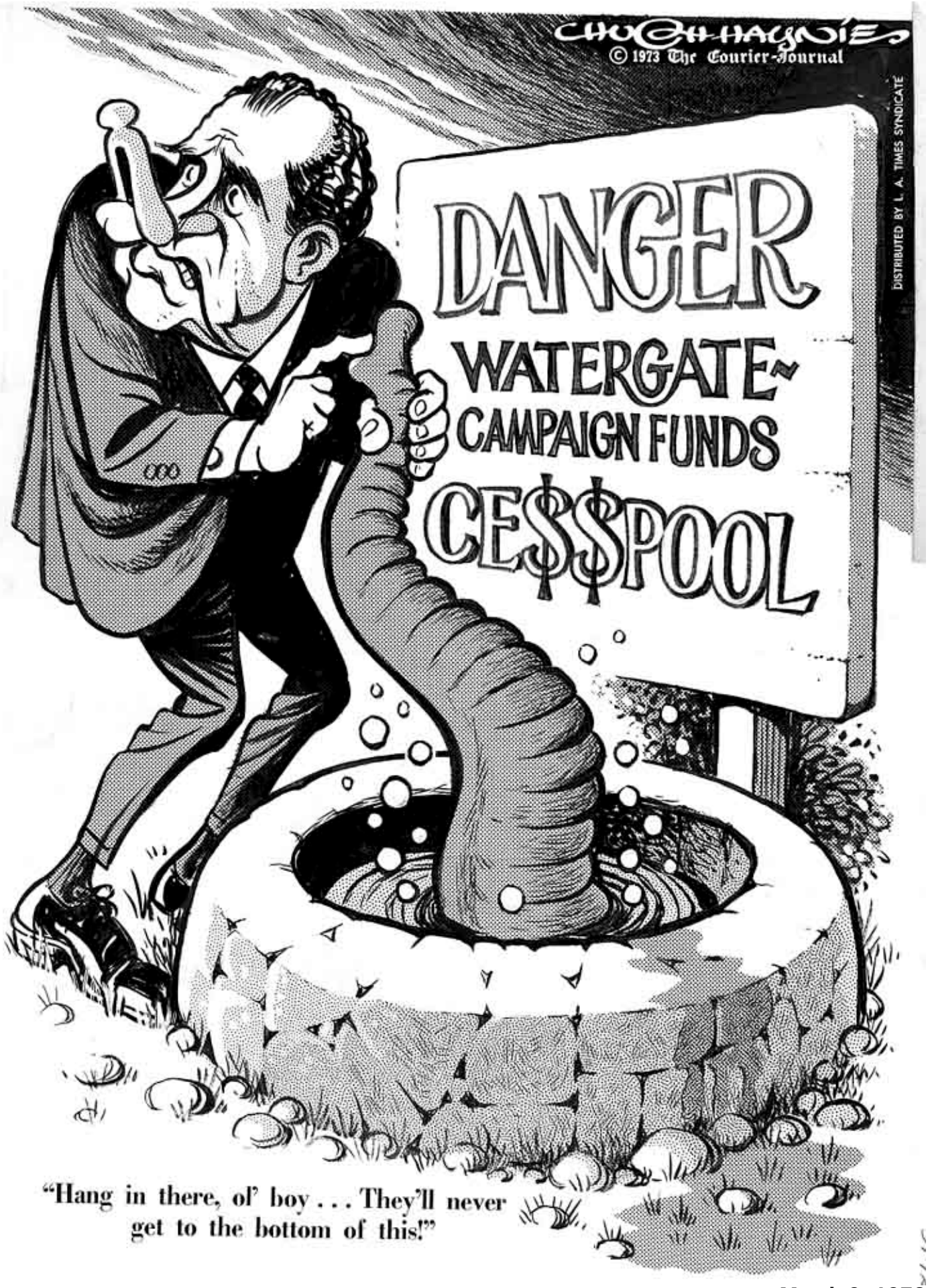
Cartoon Components

Irony

The term “blood brothers” normally refers to a bond of mutual trust and respect between two people, sometimes sealed in a ritual that involves mixing blood from each.

Stereotypes

Haynie included stereotypical elements in both the Arab and Irish terrorists.



"Hang in there, ol' boy . . . They'll never get to the bottom of this!"

March 9, 1973

Background

“Hang in there, ol’ boy . . .”

Historical Context

In June 1972 five men were arrested while attempting to repair electronic surveillance equipment that had been installed at Democratic National Committee Headquarters in the Watergate Building in Washington, D.C. President Richard Nixon denied White House involvement. The Watergate break-in trial began in January 1973, and the five men pled guilty. A month later the U.S. Senate created a Select Committee on Presidential Campaign Activities. The day before this cartoon appeared, acting FBI director L. Patrick Gray III released records to the Senate Judiciary Committee showing that White House aides had arranged for payments of $30,000 in campaign funds to Donald Segretti, an alleged political saboteur. The trial revealed extensive White House involvement, and in 1974 President Nixon resigned to avoid impeachment.

Chronology

For a useful Watergate time line, see the lesson plan on “Constitutional Issues—Watergate” in the “Teaching with Documents” section of the web site of the National Archives:
http://www.archives.gov/digital_classroom/lessons/watergate_and_constitution/chronology.html

Cartoon Components

Caricature

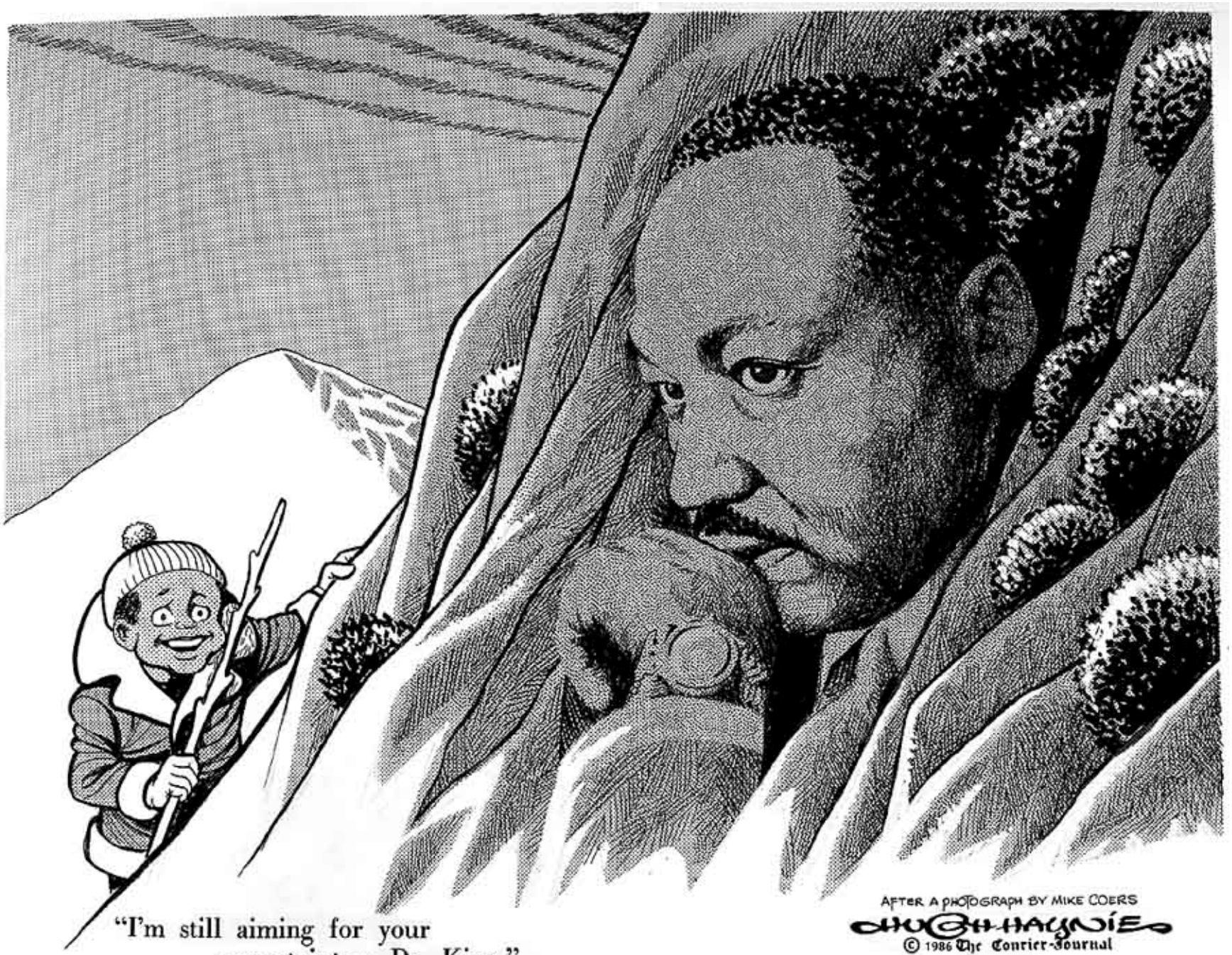
Like many cartoonists of the era, Haynie exaggerated President Nixon’s long nose.

Ridicule

The cartoon ridicules President Nixon by portraying him in an absurd situation.

Symbolism

The elephant’s trunk represents the Republican Party. The well may symbolize the deep trouble the White House and the party was in. The clothespin on the president’s nose suggests that the situation reeked!



January 15, 1986

Background

“I’m still aiming for your mountaintop, Dr. King.”

Historical Context

Fifteen years after the assassination of civil rights leader Martin Luther King Jr., Congress passed a bill establishing King’s birthday as a national holiday. The first national celebration of Martin Luther King Day took place three years later on January 20, 1986. Haynie’s birthday tribute to King appeared with an editorial entitled “Dr. King’s work still to be completed.” The piece quoted King’s 1968 prediction that there were “difficult days ahead” and pointed out that “White laws have been changed, a disproportionate number of black Americans remain outside the social and economic mainstreams. . . . The need for leadership that will rekindle hope and faith in Dr. King’s American dream is obvious and pressing.”

Cartoon Components

Caricature

Interestingly the mountain climber is cartoon-like, but the image of King is not exaggerated in any way.

Symbolism

The young mountain climber and his comment refer to King’s sermon, “I’ve Been to the Mountaintop,” delivered on April 3, 1968, the day before his assassination.

> “Well, I don’t know what will happen now. We’ve got some difficult days ahead. But it really doesn’t matter with me now, because I’ve been to the mountaintop and I don’t mind. Like anybody, I would like to live a long life. Longevity has its place. But I’m not concerned about that now. I just want to do God’s will, and He’s allowed me to go up to the mountain. And I’ve looked over and I’ve seen the Promised Land. And I’m happy tonight; I’m not worried about anything. I’m not fearing any man. Mine eyes have seen the glory of the coming of the Lord.”

The steep mountain setting of the cartoon may represent African Americans’ continuing struggle for equality, and King’s watch may represent the passing of time.


SADDAM
"See! See, you U. N. monitors!
There's nothing up this
sleeve, either!"
©1993 The Courier-Journal

July 13, 1993

Background

“See! See, you U.N. monitors!”

Historical Context

The terms of the ceasefire that ended the Persian Gulf War in 1991 required inspection of Iraqi weapon stockpiles by United Nations scientists. The Iraqis, led by President Saddam Hussein since 1979, resisted the inspections. In the days before this cartoon appeared in the Courier-Journal, the New York Times and Washington Post reported on the Iraqis’ refusal to seal two missile-testing sites so that surveillance cameras could be installed. On July 12, 1993, the U.N. inspection team abruptly left Baghdad. According to the Post, both President Clinton and Secretary of State Warren Christopher “hinted at possible new military action against Saddam if he [continued] to defy the U.N.”

Chronology

For a useful time line on “Iraq weapons inspections,” see the web site of BBC News World Edition:
http://news.bbc.co.uk/2/hi/middle_east/2167933.stm

For a detailed history of Iraq through the Gulf War, see the “IRAQ – A Country Study” on the Library of Congress Federal Research Division’s Country Studies section:
http://lcweb2.loc.gov/frd/cs/iqtoc.html

Cartoon Components

Ridicule

The cartoon makes fun of Saddam Hussein by portraying him as half human/half weapon.

Symbolism

In addition to his missile-like legs, Saddam wears a cap and epaulets decorated with skull-and-crossbones symbols suggesting the death and destruction his country’s weapons could cause. The symbol on his left leg represents atomic energy.

About Hugh Haynie

Hugh Smith Haynie was born on February 6, 1927, in Reedville, Virginia. He earned a B.A. from the College of William and Mary in 1950, then went on to work as a cartoonist for newspapers in Richmond, Virginia; Greensboro, North Carolina; and Atlanta, Georgia. In 1958 Barry Bingham Sr., publisher of the Courier-Journal, hired Haynie, who created cartoons for the Louisville paper for over thirty-five years.

Haynie earned national recognition on several occasions. In 1966 he received the Headliners Award, and he was awarded Freedom Foundation Awards in 1966 and 1970. Beginning in 1970 his cartoons were distributed to eighty newspapers through the Los Angeles Times Syndicate. He was nominated for a Pulitzer Prize in 1970 but withdrew the nomination so another cartoonist could receive the honor.

The Kentucky Civil Liberties Union named him Civil Libertarian of the Year in 1978, and in 1987 he was named to the Kentucky Journalism Hall of Fame. Haynie retired from the Courier-Journal in 1995. Four years later he died, having produced over three thousand editorial cartoons during his lifetime.

Haynie fans ranged from politicians to journalists to schoolchildren. He was bombarded with requests from his subjects for originals or copies of his cartoons. He inspired numerous cartoonists, among them Jeff MacNelly of the Chicago Tribune and the Lexington Herald-Leader's Joel Pett. His habit of hiding the name of his wife, Lois, in his drawings attracted a generation of young readers to the editorial page.

He was "quite simply, one of the best political cartoonists in the history of American journalism," according to Courier-Journal opinion editor Keith Runyon. "He championed the cause of the underdog. He had a finely tuned sense of right and wrong and simply could not abide by the politics of hatred and exclusion." His characters, observed former Detroit News cartoonist Draper Hill, were "intensely caricatured amalgamations of anger, wit, insight, design and outrageousness."

Haynie once told a reporter that he was never really satisfied with his cartoons, but he valued the freedom his job afforded him. "By expressing my opinion perhaps others will search their own," he said, "and if I cause one other person to think and examine his own views, then there is a reason for doing what I do and the way I do it."

Based on labels in *A Matter of Opinion: Hugh Haynie Cartoons*, an exhibition of 67 Haynie cartoons on view at the Kentucky Historical Society's Kentucky History Center from December 14, 2002 to March 30, 2003, and "Hugh Haynie: 1927-1999," an online tribute on the web site of the Association of American Editorial Cartoonists: http://pc100.detnews.com/aaec/history/details.hbs?myrec=48

Resources

Books

Brooks, Charles, ed. *The Best Political Cartoons of [the Year]*. Gretna, La.: Pelican Publications.

Fisher, Roger. *Them Damned Pictures: Explorations in American Political Cartoon Art*. North Haven, Conn.: Archon Books, 1996.

Hess, Stephen, and Sandy Northrop. *Drawn and Quartered: The History of American Political Cartoons*. Montgomery, Ala.: Elliott & Clark, 1996.

Understanding and Creating Editorial Cartoons. Madison, Wis.: Knowledge Unlimited, 1989.

Web sites

"History Corner" on the web site of the Association of American Editorial Cartoonists—Includes information on several cartoonists, including Hugh Haynie
http://pc99.detnews.com/aaec/history.hbs

A Brief History of Political Cartoons—Includes an illustrated history and a cartoon archives
http://xroads.virginia.edu/~MA96/PUCK/part1.html

"Collection Finder" section in the Library of Congress's American Memory site—Includes "Photos and Prints" section with editorial cartoons
http://memory.loc.gov/ammem/collections/finder.html

"Cartoons for United States History" on the Ohio State University Department of History Web Projects Page—Includes an online exhibit on Thomas Nast and cartoons from the Gilded Age and Progressive Era
http://www.history.ohio-state.edu/projects/uscartoons/

Cyber Newseum on the web site of the Newseum [museum]—Includes online exhibits on David Horsey, Arthur Szyk, Ann Telnaes, and Kentuckian Joel Pett
http://www.newseum.org/cybernewseum

Daryl Cagle's Professional Cartoonists Index—Includes links to many cartoons, a teachers' section, and other resources
http://cagle.slate.msn.com/teacher/

"Editorial Cartooning" section of "Archives" on The Pulitzer Prize web site—Lists winners from 1922 to 2002
http://www.pulitzer.org/cgi-bin/catquery.cgi?type=w&category=Editorial+Cartooning

"Exhibitions" section of the Library of Congress web site—Includes online exhibits of Herb Block and Pat Oliphant cartoons
http://lcweb.loc.gov/exhibits

Harp Week Explore History—Features cartoons from the mid-19th through the early 20th centuries from Harper's Weekly newspaper, including a "Cartoon of the Day" archives that can be searched by date or topic

and online units on “Black America,” “Immigrant and Ethnic America,” “The Presidential Elections from 1860-1884,” and other topics
http://www.harpweek.com/

“Teaching With Documents Lesson Plan: Political Cartoons Illustrating Progressivism and the Election of 1912” in the *Digital Classroom* section of the National Archives web site—Includes cartoons, step-by-step lesson plans, and extension activities
http://www.archives.gov/digital_classroom/lessons/election_cartoons_1912/election_cartoons_1912.html

Evaluation

We want to know how educators are using these materials in the classroom. Please share your experiences and ideas for improvement by sending an e-mail to:

Vicky Middleswarth
Museum Education Branch Manager
Kentucky Historical Society
http://www.kyhistory.org/About_KHS/Contact_Us.htm#Museum